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Chamouni ad Sunrise.

From the German of FRIEDRIKE BRUN.

From the deep shadow of the still fir groves
Trembling I look to thee, eternal height!
Thou dazzling summit, from whose top my soul
Floats, with dimmed vision, to the infinite.

Who sank in earth's firm lap the pillars deep
Which hold through ages thy vast pile in place?
Who reared on high, in the clear ether's vault,
Lofty and strong, thy ever radiant face?

Who poured you forth, ye mountain torrents wild,
Down thundering from eternal winter's breast?
And who commanded, with almighty voice,
"Here let the stiff'ning billows find their rest?"

Who points to yonder morning star his path?
Borders with wreaths of flowers the eternal frost?
To whom, in awful music, cries thy stream,
O wild Arveiron! in fierce tumult tost?

Jehovah! God! bursts from the crashing ice,
The avalanche thunders down its steep's the call;
Jehovah! rustle soft the bright tree tops,
Whisper the silver brooks that murmuring fall.

NOTE. It is very evident that Coleridge got the best part of his Hymn to Mt. Blanc from the piece translated above. His friend who edited the "Table Talk" admits that he was largely indebted to it, although excusing him from the charge of plagiarism on the somewhat singular ground that the obligation is too evident to be concealed. We append the original.

Aus tiefem Schatten des schweigenden Tannenhains
Erblick' ich bebed dich, Scheitel der Ewigkeit,
Blendender Gipfel, von dessen Höhe
Ahndend mein Geist ins Unendliche schwebet!

Wer senkte den Pfeller tief in der Erde Schooss,
Der, seit Jahrtausenden, fest deine Masse stützt?
Wer thürmte hoch in des Aethers Wölbung
Mächtig und kühn dein umstrahltes Antlitz?

Wer goss Euch hoch aus des ewigen Winters Reich,
O Zuckenströme, mit Donnergetös', herab?
Und wer gebietet laut mit der Allmacht Stimme:
"Hier sollen ruhen die starrenden Wogen?"

Wer zeichnet dort dem Morgensterne die Bahn?
Wer kränzt mit Blüten des ewigen Frostes Saum?
Wem tönt in schrecklichen Harmonieen,
Wildler Arveiron, dein Wogenlärmel?

Jehovah! Jehovah! kracht's im berstender Eis;
Lavinendonner rollen's die Kluft hinab;
Jehovah! rauscht's in den hellen Wipfeln,
Flüstert's an reisenden Silberbächen.

Wagner on Conducting.

Translations, for this Journal, from "Ueber das Dirigiren," by RICHARD WAGNER.

I.

In what follows I propose to give my experiences and observations on a field of musical activity, which has thus far been abandoned only to routine in practice, and ignorance in judgment. For my own opinion, on the matter I will not appeal to the Conductors themselves, but to the musicians and singers, since they alone have the right feeling as to whether they are well or badly conducted; and on this point they can only be enlightened when they chance for once—a very

exceptional occurrence—to be well conducted. To this end I have no thought of setting up a system, but shall proceed by noting down a series of observations, which I propose occasionally to continue.

Of course it cannot be a matter of indifference to composers, in what manner their works come to public hearing; for very naturally the public can only get the right impression of a musical work through a good performance, whereas it may not recognize as such the wrong impression produced by a bad performance. Many an one will become conscious how the matter stands with most performances in Germany, not only of operas, but also of works for the concert room, if he follows with attention, and with knowledge of his own, my close examination of the elements of such performances.

The weakness of the German orchestras, both as regards their constitution and achievements, which reveal themselves to one who is versed in these matters, proceed too much for the most part from the harmful peculiarities of their conductors, as Kapellmeisters, Music-directors, &c. In their selection and appointment the higher powers in our Art institutions proceed the more ignorantly and carelessly, the more difficult and important the requirements of an orchestra have become. When the highest problems for the orchestra were contained in a Mozart score, there stood at its head the regular German Kapellmeister, always a man of weighty aspect (at least in the place), sure, severe, despotic, and especially gruff. The last of this tribe known to me was Friedrich Schneider in Dessau; Guhr in Frankfurt, too, belonged to it. What clever things they could do in their way,—these men and the like of them, who in their relation to the newer music came to be designated as "pig-tails" (*Zöpfe*), I learned by experience some eight years since through a performance of my "Lohengrin" in Carlsruhe under the direction of the old Kapellmeister Strauss. This exceedingly worthy man evidently stood before my score with anxious shyness and a sense of strangeness: but his anxious care imparted itself to his conducting of the orchestra, which was as precise and energetic as could be conceived of; you saw that all obeyed him as a man who knows no nonsense and keeps his people well in hand. In a remarkable manner this old gentleman was the only Conductor that occurs to me by name, who had real fire; his *tempi* frequently were rather over-fast than dragging, but always executed clearly and with nerve.—A similar good impression I received from the like achievement of H. Esser in Vienna.

What must have utterly unfitted these Conductors of the old stamp, supposing them less gifted than those I have named, for the training of the orchestra on the coming up of the more complicated modern orchestra music, was first of all their old habit in regard to what seemed necessary or sufficient in the composition of the orchestra, looking as they did only at the tasks until

then offered them. I have not known of one example anywhere in Germany, where an orchestra has been fundamentally reconstructed out of regard to the requirements of the newer instrumentation. Now as before, in the great orchestras, musicians are promoted to the places of first instruments according to the law of priority in service (*Anziennitätsgesetze*); and accordingly they take the first parts only when their powers begin to weaken, while the younger and cleverer musicians sit at the second desks, a disadvantage which is particularly noticeable in the wind instruments. This bad state of things of late has been improving, to be sure, thanks to intelligent efforts and to the just perceptions of the musicians in question; but on the other hand a different proceeding has led to lasting evil consequences, especially in the manning of the stringed instruments. Here, without any consideration, the second violins, and above all the violas, continue to be sacrificed. This latter instrument everywhere is for the most part played by fiddlers who have grown invalid, or even by enfeebled blowers, after they have also learned to play the violin a little; at the most they seek to bring one really good tenor player to the first desk, chiefly on account of the solos which occur now and then; but I have seen them help themselves out with the leader (*Vorspieler*) of the first violins in such a case. In a grand orchestra with eight violists I have found only one, who could correctly execute the frequent difficult passages in one of my later scores. Now this mode of proceeding, excusable enough out of humane considerations, is owing to the character of the earlier instrumentation, in which the viola is mostly used merely to fill out the accompaniment, and has found sufficient justification down to the most recent times through the unworthy instrumentation of the Italian Opera composers, whose works form an essential and favorite element of the German operatic repertoire. Since these darling operas are made the very most of by the great theatre intendants, after the laudable taste of their courts, it is no wonder that the claims made upon these gentlemen by unesteemed works should always seem to them impracticable, except when the Kapellmeister is a man of weight and serious aspect, and especially a man who knows himself right well just what is needed for an orchestra to-day. This last necessity has for the most part escaped our older Kapellmeisters; particularly the necessity of increasing the stringed instruments of our orchestras in due proportion to the so largely increased number and employment of the wind instruments; for such scanty concessions as have been made of late in this direction, now that the disproportion had become entirely too obvious, have not yet sufficed to bring our famous German orchestras up to a level with the French, to which they are still utterly inferior in the strength and efficiency of the violins, and more particularly of the violoncellos.

Now what has escaped those Kapellmeisters of the old stamp, is just what it should be the first

and proper problem of the Conductors of a newer date and style to recognize and carry out in practice. But good care has been taken, lest these should prove dangerous to the Intendants, and particularly lest the weighty authority of the able "pigtailed" of the old times should pass over into them!

It is important and instructive to note how this newer generation, which now represents the musical affairs of Germany collectively, attained to office and its dignities.—Since we owe the support of orchestras directly to the existence of court theatres, great and small, at all events to the Theatre, we must be content to let the Directions of these theatres of the German nation designate those musicians, whom they regard as called, often for half a century through, to represent the dignity and spirit of the German music. The most of these musicians thus preferred must know how they come to this distinction, since in very few of them can the unpractised eye see through what merits they have reached it. Your regular German musician reached these "good positions," as they were considered only by their patrons, mostly through the simple application of the *vis inertiae*: they were shoved up each in his turn. I believe that the great court orchestra of Berlin has got most of its conductors in this way. Sometimes, however, it is done by leaps: entirely new grandees thrive suddenly under the protection of the maid of honor of a princess, &c. The injury which these beings, so without authority, have become to the nurture and training of our greatest orchestras and operatic theatres, can hardly be estimated. Utterly unmeritorious, they have only been able to maintain themselves in their position by their subserviency to an ignorant supreme chief, who commonly, however, thinks that he knows everything, as well as by a flattering way of accommodating themselves to the demands of laziness on the part of the musicians under them. By abandoning all artistic discipline, which to be sure they were incompetent to maintain, as well as by a cringing acquiescence in every stupid suggestion from above, these masters hoisted themselves up into general favor. Every difficulty of study was gotten over with a pathetic appeal to the "ancient glory of the N. N. Kapelle" amid mutual smirks. Now who remarked, that the performances of this renowned institution were sinking deeper year by year? Where were the real masters, to judge these? Certainly not among the reviewers, who only bark when their mouths are not stopped; and how they should be stopped was a thing understood all round.

But in more recent times these Conductor places have been also filled by men specially appointed: they procure some clever routine musician from some place or other, according to the need or humor of the supreme direction; and this is done in order to engraft an "active force" upon the inertia of the usual Kapellmeister. These are the people who know how to "bring out" an opera in fourteen days, how to "cut" or cross out very vigorously, and how to compose effective cadenzas into other people's scores to please the singers. To this sort of knack the Dresden Court Kapelle owes one of its most vigorous Conductors.

At times too they proceed according to actual reputation: "musical celebrities" must be imported. The theatres have none such to show: but

the Singakademien and Concert Societies afford such, at least according to the eulogistic feuilletons of the great political newspapers, every two or three years or so. These are our present musical bankers, such as have proceeded from the school of Mendelssohn, or have been commended to the world through his protection. An altogether different stamp of men these from the helpless aftergrowth of our old "pigtailed"—not musicians who have grown up in orchestras and theatres, but brought up most respectfully and properly in the newly founded Conservatories, composing Oratorios and Psalms, and listening to the rehearsals of the subscription concerts. Also in conducting they had received instruction, and possessed for that such elegance of culture as had not been seen before among musicians. Gruffness was a thing no longer to be thought of; and that, which with our poor native born Kapellmeisters was anxious, self-mistrusting modesty, manifested itself in these men as good tone, to which they felt themselves moreover bound, through their somewhat prejudiced mood, in opposition to our whole German pigtail party. I believe that these people have exercised many a good influence upon our orchestras: certainly much that was crude and bungling has disappeared here, and many a detail in elegant delivery has been better observed and executed since they came in. The modern orchestra was already much more fluent as they found it; in many respects it was indebted to their master, Mendelssohn, for a particularly delicate and fine-felt development upon the way first trodden with original inventive power by Weber's splendid genius.

One thing these gentlemen lacked, to make them serviceable to the necessary reconstruction of our orchestras and of the institutions connected with them:—and that was *energy*, such energy as nothing short of self-trust resting upon real original power can give. For here unfortunately all was artificial: calling, talent, culture, even faith, love, hope. Every one of them has so much to do with himself, and with the difficulty of maintaining his artificial position, that they cannot think of unity in the whole, of mutual fitness, of consistency, of reconstruction, because all this, quite naturally, does not concern them personally. They have only just now stepped into the places of those old heavy-moulded German masters, because these had sunk too low and grown incapable of seeing the requirements of the present day and of its style of art; and they seem to feel themselves in this position as filling only a transition period, while they know not how to set about a single right thing for the German Art ideal, the one ambition of all that there is noble, since it is foreign to them in the very depths of their whole nature. So in the difficult requirements of the modern music they fall back on mere expedients. Meyerbeer, for example, was very nice; he paid a new flutist out of his own pocket, to blow a passage well for him in Paris. As he understood very well how much depends upon a happy rendering, and as he was rich and independent too, he might have been of extraordinary service to the Berlin Orchestra, when the King of Prussia called him there as General Music Director. But at the same time Mendelssohn was also called there, who certainly was not wanting in the most uncommon knowledge and endowments. Both had to face the same obsta-

cles, which had thus far checked all good attempts in this domain: but here were just the men who should remove them, for were they not in all points armed and equipped, as no others, for the work? Why did their power forsake them? It seems: because they had no power. They let things be; and now we have the "famous" Berlin orchestra before us, in which the last trace of the traditional precision of Spontini has vanished. And these were Meyerbeer and Mendelssohn! What will their ornamental shadows effect elsewhere?

From this glance at the peculiarities of the old Kapellmeisters that are left, as well as of the newest species, it is clear that not much is to be expected from them for the reconstruction of the orchestra. On the contrary the initiative thus far has always proceeded solely from the musicians themselves, and is very manifestly owing to the new development of technical virtuosity. The benefit which the virtuosos of the different instruments have been to our orchestras, is undeniable; it would have been complete, had the Conductors too been what they should have been under such circumstances. The virtuoso naturally grew up over the heads of the pigtail remains of our Kapellmeister period, the men in dread of losing their authority, the piano teachers recommended by the maids of honor, &c.; he in the orchestra played then about the same part with the prima donna in the theatre. On the other hand, the elegant Kapellmeister of the latest cut associated himself with the virtuoso, which in many respects was not unbeneficial, but can only work for the good of the whole, when the heart and soul of the true German musical life shall be comprehended by these masters.

In the first place we must bear in mind, that they owed their places, as well as the whole existence of the orchestra, to the Theatre, and most of their occupations and achievements have had relation to the Opera. They had accordingly to understand the Theatre, the Opera, and so learn something else besides mere music; that is, as in Astronomy there must be the application thereto of the Mathematics, so here the application of Music to Dramatic Art. If they had understood these things rightly, namely Dramatic song and expression, it would have given them a new light upon the rendering of the orchestra, particularly in the works of the new German instrumental composers. I got my best hints once regarding the *tempi* and the delivery of Beethoven's music from the soulful, surely accentuated singing of the great Schröder-Devrient; and ever since that time it has been impossible for me, for instance, to allow that touching Cadenza of the oboe in the first movement of the C-minor Symphony:



to be blown out in the desperate way that I had always heard it; indeed I now felt, going back to my new light about this Cadenza for a starting point, what an expression should be given also upon that sustained Fermata



to the first violin; and from the deep impression, which I thus gained from these two seemingly invisible points, a new and quickening understanding of the whole movement was revealed to me.

(To be continued).

A Modern Aladdin.—Great Discovery of Buried Art Treasures.

An Occasional Correspondent of the Boston Daily Advertiser, writing from Athens, Greece, May 7, relates the following wonderful discoveries. If it be not too late here is a rare opportunity indeed for the new Boston Museum of Fine Arts!

I have just returned from Larnaca, on the Island of Cyprus, where I have seen one of the most interesting and extensive collections of Greek and Phœnician antiquities yet discovered. General L. P. di Cesnola, who received honorable wounds in our late civil war, was rewarded for his bravery by President Lincoln, with the United States Consulate at Cyprus, on a salary of one thousand dollars a year. General C. had been interested in antiquities previous to his arrival at Cyprus, and was a member of the archaeological society in Turin, his native city. One day towards the close of 1867, while taking a drive with his family, he stopped for a few moments at a peasant's house in Dali, the ancient Idalion. The peasant told him he had a secret to divulge. While looking for some stones to be used in the construction of his house, he had exhumed two vases. As natives are forbidden to make excavations without a firman, and as a firman would cost more than he was able to pay, the peasant buried his vases and said nothing. As soon as General C. saw them he recognized them as rare and beautiful specimens of Phœnician work. He hastened to obtain a firman from the Turkish government, and opened more than nine thousand tombs. The result was a large collection of curiosities, consisting of marble and limestone statues, statuettes and vases, antique Greek glassware, bronzes, crusaders' and oriental arms and ornaments of gold, silver and engraved stones. These were readily disposed of to the British and Berlin museums, Mr. Lepsius of Berlin taking over six hundred vases.

Elated with his success, the General resolved to try once more. Cyprus is the place from which Venus is said to have emerged from the sea, and hundreds of temples were there dedicated to her worship. Especially at Golgos there was a very beautiful temple, mentioned by Theocritus and Catullus; but Engel, in his work on Cyprus (vol. i, p. 145, and vol. ii, p. 81), says that the position of Golgos is not known. See also Smith's Dict., article *Golgi*.

It has often been remarked that the modern town of Atieno is built of the remains of some ancient temple. A few years since Count de Vogue was at Cyprus, and excavated near Atieno, hoping to find the temple, but went away without accomplishing his object. General Cesnola resolved to make another trial. On the side of a hill he first found tombs. After digging for six or seven days the works of art which had been Phœnician suddenly became Greek and Roman, and were found three feet below the surface. On digging down six and seven feet he found again the remains of Phœnician art. The occupants of the island had all chosen the same site for their cemetery, only that the Greeks and Romans, coming last, buried their dead above the remains of the Phœnicians. On approaching the foot of the hill, the spades of his workmen struck the foundations of an old wall; and lo! inside the wall, all around the valley, were rows of statues of life size, statuettes and colossal statues, bronzes, heads, bass-reliefs, Greek inscriptions, and numerous votive offerings. Besides settling the position of ancient Golgos and thus making a contribution to history, General C. has a museum of over nine thousand specimens of ancient art, many of them illustrating religious rites and domestic customs.

He has over two hundred pairs of gold ear-rings, some of which a gentleman tried in vain to purchase for Queen Victoria; some of the most beautiful rings and bracelets that have ever been found, showing that modern jewellers have not yet carried the art of engraving to the point it reached among the Greeks.

There are also Byzantine statues, representing the three Graces; a garnet head, beautifully engraved and set in gold; Phœnician inlaid vases; statues of Sappho and of Venus; some Phœnician and Assyrian statues weighing between five hundred and six hundred pounds each. Although these were exhumed as late as March last, agents from both the British and Berlin museums have already been sent to make purchases for the completion of their collections. For a single vase the General has been offered £150; but with a desire, understood with difficulty in our money-getting age, that antiquities found together should remain together, he refuses to sell unless the purchaser will take the lot entire. To any responsible party General C. makes the following offer: A vessel shall be sent to Cyprus, the collection taken home and set up, and the amount to be paid shall be left to arbitration.

A Bostonian cannot witness such a variety of statues, bas-reliefs, vases and inscriptions, so illustrative of ancient art and customs, without thinking how beautifully they would adorn our Public Garden, how instructive they would be to the young, and elevating to the public taste. Would that some gentleman, who appreciates the influence of art on national character, would call the attention of the city authorities to these facts.

The United States Consulate at Larnaca is to be abolished on the 30th of June, and this collection is to be removed at this time, somewhere. Certainly, no collection could be more varied, and therefore, other things being equal, more to be desired, than one coming from Cyprus, an island occupied successively by colonies from Phœnicia, Greece, Egypt and Rome. It is also made interesting from the fact that here Zeno, the stoic philosopher, was born; here Barnabas, the companion of Paul, labored and died; and here Shakespeare places the tragedy of Othello and Desdemona.

Handel and Haydn Society.

THE PRESIDENT'S ANNUAL REPORT.

At the annual meeting of the Handel and Haydn Society, held on Monday, evening, May 30, the following report was made by J. Baxter Upham, the President:

Gentlemen:—My report to you this evening will be brief and mainly statistical.

The financial results of the year, as you have learned from the Treasurer's statement, have proved a positive loss. It has not been thought expedient, however, under the present circumstances, to provide for this loss, either by asking you to levy an assessment upon the members or by the solicitation of subscriptions from the friends of the society; but the income from the permanent fund has this year been appropriated towards the payment of our expenses, as in such cases provided, and, in addition, the Treasurer has been authorized by a vote of the Board of Directors to negotiate a loan sufficient to meet our immediate wants. It is confidently hoped that the next, being the triennial year of the society, will more than make amends for the short-comings of the past.

As appears from the report of our Librarian, some valuable additions have been made to his department during the year, prominent among which we hail with pride and pleasure the memorable St. Matthew's Passion Music of Sebastian Bach. It is something to have placed this great work upon the shelves of our library and given it a legitimate place in the repertoire of our future performances.

I find from the Secretary's record that there have been fourteen meetings of the Board of Directors, for business purposes, during the year, and that in the same period the Society have been called together three times for the admission of members and the transaction of other business. At all these meetings a commendable degree of unanimity and good feeling has been manifest. Thirty-five gentlemen have been admitted to membership, four have resigned, and four have been honorably discharged. In the same time ninety-one have been suspended under the new article of the By Laws, proposed at the last annual meeting, and adopted by the society, September 16, 1869, of which number seven were subsequently reinstated, for reasons that were deemed to be sufficient. Two deaths only have come to my knowledge during the year—that of Mr. Edward Haskell, a valued associate, and, at the time of his decease, the oldest member of our Society; and Dr. Francis C. Ropes, who, though young in years, was ripe in that rare combination of accomplishments which make up the scholar, the connoisseur and the Christian gentleman.*

The regular rehearsals commenced on the 3d of October, 1869, and closed on the 10th of April, 1870, numbering 29 in all. The average whole attendance at these rehearsals is found to have been 306—this out of a choral force of 675 in all. The average number of rehearsals attended by the 78 tenors and 101 basses, who surrendered their tickets in accordance with the request of the government, was found to be 15, out of the 29 rehearsals above named; and for the 141 sopranos and 115 altos it was 13,—the altos being a little in the ascendant. It would appear from this statement, taken as it stands, that the attendance of the gentlemen was in a higher ratio to that of the ladies. Strictly speaking, however, the reverse is true, since by far a larger proportion of the latter surrendered their tickets in accordance with the Secretary's request; for it is fair to suppose that those who failed to give them up were pre-eminent among the absentees. It may be proper to state in this connection that the extremes in the number of

* Since writing the above I have received from the Secretary the name of Mr. Edward Hamilton, a respected and worthy member, who has died within the year.

rehearsals attended are indicated by the figures 1 and 29. Such are the first fruits of the plan of registration adopted within the last year, a plan which happily enables us now to determine the particular occasion at which each and every member of the society has been present during the season. I am sure I shall meet with your cordial co-operation in the recommendation that this plan of registration be so perfected and carried out as to give to the government, at all times, the fullest knowledge in this important particular of attendance and non-attendance at rehearsals. I have heretofore alluded, emphatically and often, to this crying evil of *absenteeism* at rehearsals, and to the absolute necessity of a punctual and regular attendance on the part of every member, if they would acquire a thorough and practical knowledge of the music brought before them, and retain the fair reputation of the society and its claim upon the public for their patronage and support.

The public performances of the society during the year have been fewer than usual, and are comprised in the following programme:

Dec. 25th, 1869—Handel's "Messiah."

Dec. 26th, 1869—Costa's "Nathan."

April 16th, 1870—Haydn's "Creation."

April 17th, 1870—Mendelssohn's "Elijah."

In addition to which the Society gave its assistance at the celebration of the Fiftieth Anniversary of the Mercantile Library Association, which took place on the evening of the 11th of March. And last, and by no means least, I do not forget your cordial and hearty co-operation with the great choral masses, convened from all parts of New England and from remoter regions, who so grandly celebrated the consummation of peace in our land within the walls of the Coliseum in the summer of 1869.

The principal vocalists who have aided the society in their regular public performances for the year are as follows:

Miss Adelaide Phillips, Miss J. E. Houston, Mrs. J. W. Weston, Miss Lizzie M. Gates, Mr. M. W. Whitney, Mr. J. F. Rudolphsen, Mr. Wm. J. Winch and Mr. Edward Prescott, all of whom were taken from the ranks of our resident artists,—and Miss Antoinette Sterling of New York.

I may be pardoned for alluding here to the time which was given to the study of the Passions-musik of Seb. Bach, and to some of the reasons which prevented the public performance of any portion of that great work in the season which has just closed. It is surely an era in the Society's history and in the musical history of America, that this most difficult and long neglected composition has been taken hold of seriously and in earnest, with the determination, I think I may safely say, of sooner or later mastering its acknowledged intricacies and sounding to the depths its solemn and mysterious harmonies; nor should it be deemed a matter of mortification and self-reproach, that after spending many weeks in patient rehearsal, it was so summarily laid aside. The reasons for its non-performance in public this year were many and sufficient. Both our excellent conductor and organist were manifestly unwilling to present the work in any other than its complete and finished proportions, and this reluctance was frankly expressed to the government at every proper and available opportunity. It was a view which in itself was just, without doubt, and, in a purely artistic sense, could not be gainsaid—and coming from gentlemen whom we all so much honor and respect, and in whose knowledge and judgment and good sense in such matters we place implicit reliance, it were strange if it did not wield its legitimate influence. For myself, however, I urged the public performance of such portions as we could, feeling, as I did conscientiously, that a small fragment of so profound and noble a composition, were better than none at all, and that thus our music-loving public would be the better prepared to receive and to understand the work in its integrity, when after further and careful attention we were ready so to offer it. In this feeling my associates in the government largely, I believe unanimously, shared; and so a selection from the oratorio to occupy about one hour and a quarter in time was prepared, and the evening of Saturday, April 16th, the last in Passion-week, fixed upon for its performance. Here, however, a new difficulty arose. An orchestra sufficient for the occasion, in the double functions demanded by the music could not be obtained. In vain the government offered to change the evening to suit these requirements, and entered into negotiations with Mr. Thomas for the aid of a portion or the whole of his efficient company. It was of no avail. The accompaniments could not be properly given in the Passion-season, to which, in the fitness and propriety of things, we were necessarily confined; and so the attempt was at last, and reluctantly, abandoned.

I have deemed this somewhat lengthy recital important because in the minds of some, even of the

members of this society, I believe the circumstances of the case have not been hitherto fully understood. The field has been for the present abandoned, but not with dishonor. The noble work has indeed been laid upon the shelves of our library for a brief period of rest only—not for its burial, as I trust and believe. And we should bear in mind, for our consolation, that it was not till it had been carefully studied and rehearsed in private circles and in larger societies for a period of nearly two years that the first public performance of this Passion-music was ventured upon by the famous Sinf-akademie of Berlin in 1829, under the immediate direction of Mendelssohn, and then only after much hesitation and doubt and almost in defiance of the predictions of such men as Zelter and Marx, the elder Mendelssohn and many of the most influential members of the Academy.

The preparation of the annals of the society is slowly but surely progressing, and it is hoped they will be ready for publication sometime during the coming year.

I have before suggested the propriety of advancing the standard of requirement in the examination of candidates for admission. The importance of this suggestion, it seems to me, is now more weighty than ever, inasmuch as the general standard of musical culture in the community is year by year progressing, the knowledge and appreciation of the great masters of choral composition is becoming more widely diffused, and an intelligent and educated public demands, and should receive, a more critical and careful rendering of such works as it is the province of this and kindred associations to perform. Already there are rivals in the field who contest with us in friendly strife for the palm of superiority in choral achievements. Very recently our sister association in Salem has given a public performance of "Elijah," which has elicited from those best qualified to judge the highest encomiums of praise. Indeed, for intelligent conception of the spirit and intent of the composer, for brilliant execution and legitimate and impressive effect, this effort, as a choral performance, deserves to rank among the very best that have ever been given in this country. That a society so young in years should acquire a reputation equal, if not superior, to that which our own association has hitherto claimed for itself alone among the great choral societies in the land, is a fact which calls for our serious consideration, while at the same time it commands our admiration and respect. We hail it as a mark of the artistic progress of the age. We extend to this youthful association, and to all others of a kindred nature which have recently sprung into existence around us, the right hand of fellowship and of friendly recognition and regard.

In conclusion I would allude in terms of eulogy to the invaluable aid and coöperation of our excellent conductor, Mr. Zerahn, who for so many years has given us the benefit of eminent abilities, while he has built up for himself a name now known and honored in this and in other lands. To our accomplished organist, Mr. Parker, our best thanks are due for his faithful attendance to the sometimes tedious demands of his position, for the satisfactory manner in which he has fulfilled his responsible duties, and his unflinching kindness and courtesy to all with whom he has come in contact.

Nor can I close this part of my report without rendering a brief but heartfelt tribute of affection to one who has for so long a time been joined with me as the next highest officer in the government of the Society, and who is now compelled by ill health, added to the pressure of other duties, to resign. I allude of course, to our esteemed associate, Mr. O. J. Faxon. For eleven successive years he has received the almost unanimous vote of his fellow members for the post of Vice-President of the Society. For nine years I can personally testify to the earnest, faithful manner in which he has performed the delicate and important requirements of that post. No more loyal and deserving friend of the society, I venture to say, has ever been honored with their confidence and regard. On retiring from his office he carries with him the warm attachment and love of every one of his associates—of none more cordially and sincerely than of myself. It is to such of its tried friends and servants that the Society owes more than any poor words of mine can express. That the blessing of health and happiness and prosperity, in fullest measure, may be given him in his retirement from active duty is the hope and prayer of us all.

It only remains to call to your minds the fact that the year on which we are about to enter will furnish an opportunity for the second of the regular series of Triennial Festivals, so happily inaugurated two years since. Should it be the intention of the incoming Board to continue these festivals, they will, without doubt, lose no time in taking such steps as shall insure for it a success exceeding, if possible, that of any former achievement of the kind.

Sincerely thanking you, gentlemen, for the zeal and earnestness with which you have performed your duties and upheld the honor of the Society in the year which has just closed, and with renewed wishes for your prosperity and success, I most respectfully submit my report.

Ode for the Musical Dog-Days.*

* Meaning, probably, the Jubilee Season.

The "Diogenes" of the London *Musical Standard* has undertaken to help supply the enormous demand for librettos. In his last contribution he says:

I now therefore beg to republish portions of what in its day was thought "a most admirable burlesque Ode," written in the year 1763, and alluded to in "Jones's Dissertation on the Musical Instruments of the Welsh" (1794). The title of the opusculum in question is as follows:—

"An Ode on St. Cecilia's Day, adapted to the ancient British Music: viz., the Salt Box, the Jews Harp, the Marrow Bones and Cleavers, the Hurdy Gurdy, &c. With an Introduction giving some account of these truly British Instruments: by Bonnet Thornton Esquire."

Cedite Tibicines Itali, vos cedite Galli;
Dico iterum vobis cedite, Tibicines.
Cedite Tibicines, vobis ter dico; quaterque.
Jam vobis, dico, cedite, Tibicines, Alex. Heladius.

Translation of the Motto.

Yield, yield, ye Fiddlers, French, Italians,
Yield, yield, I say again—Rascallians;
One, two, three, Times I say Fiddlers give o'er,
Yield ye. I now say Times 1, 2, 3, 4!

Recitative:—

Strike strike, the soft Judaic Harp,
Soft and sharp,
By tooth coercive in firm duration kept,
And lightly by the voliant finger swept.

Air:—

Buzzing twangs the Iron Lyre,
Shrilly thrilling,
Trembling trilling,
Whizzing with the war'ring wire.

Air:—

In strains more exalted the salt box shall join,
And clattering and battering and clapping combine,
With a rap and a tap while the hollow side sounds,
Up and down leaps the flap and with rattling rebounds.

Air:—

With dead, dull, doleful, heavy hums,
With mournful moans
And grievous groans
The sober Hurdy Gurdy thrums.

[There is at least as much poetry in the second part, though I think the "Buzzing twangs the Iron Lyre" is an idea that very likely may not be thought to be exceeded. In these anvil beating and cannon shooting times it is a hint for the resuscitation of which many will doubtless thank me.]

PART II.

Recitative:—

With magic sounds like these did Orpheus' Lyre,
Motion, sense, and life inspire;
When, as he play'd, the listening flood
Still'd its loquacious waves and silent stood;
The trees, swift bounding, danced with loos'n'd stumps,
And sluggish stones caper'd in active jumps.

Air:—

Each ruddy breasted Robin
The concert bore a bob-in,
And ev'ry hooting owl around;
The croaking frogs,
The grunting hogs,
All, all conspir'd to raise th' enliv'ning sound;

Recitative:—

Now to Cecilia, heav'nly maid,
Your loud united voices raise,
With solemn hymns to celebrate her praise
Each instrument shall lend its aid.
The salt box with clattering and clapping shall sound
The iron lyre
Buzzing twang with war'ring wire.
With heavy hum
The sober Hurdy Gurdy thrum;
And the merry, merry marrow bones ring round.

Dr. Arne had a benefit concert at "the little theatre in the Haymarket," where he introduced the various "instruments" named in the ode, allotting to each a solo; and the ode of which portions have just been offered was the one to which he adapted them. Pity it is the performance cannot be revived, of course making the most of modern orchestral resources and adding "additional accompaniments."

The New Jubilee.

It may perhaps be remembered in New York—and it certainly is not forgotten in Boston—that we ventured, in a mild and friendly way, to make one or two disrespectful jokes last year about the great

Peace Jubilee which set the Hub of the Universe a whirling in such an insane and disorderly fashion. Possibly it may also be remembered that we drew from the vagaries of that insane week auguries of much future good,—a revival of popular interest in the best kinds of choral music, an enthusiasm for real art, an appreciation of the great truth that the people need recreation quite as much as they need work. Our hopes are fulfilled even sooner than we expected. A mania for monster concerts has seized upon the whole hemisphere. From Maine to California the people are possessed by the spirit of song. Feet that first lifted themselves to the measure of the canon now beat four-four time to the burden of Handel's choruses, and the furthest stretch of impropriety which our young people today allow themselves is the Anvil Chorus, with a hundred musical blacksmiths and an electrified park of artillery. Let us rejoice in the great and glorious change without inquiring too closely into the agencies of our regeneration. Bergmann, Doremus, Thomas, Parepa, have all done much in the cultivation of high art; but maybe it is Gilmore after all, with his hammers and cannon, and his peal of bells, and his flaming enthusiasm, whom we must hail as the apostle of the new musical revival.

The New York Jubilee has begun, so be sure, with an inordinate amount of brag; but that is an imperfection which we are bound to pardon. We are used to making allowances for programme-eloquence, and if we are promised ten we have learned to be content with five. Architects may wonder how twenty-two thousand spectators are to be crowded into a building which, with all the proposed additions, will hardly hold ten thousand. Musicians may marvel at the promise of three thousand singers in a city where chorus singing is so shamefully neglected as it is in New York. Experts may open their eyes a little at the "superlatively distinguished" and "unapproachably excellent" solo artists (all of the very first rank), whose names fill a list as long as the scroll of Leporello; and we will not deny that the unregenerate may smile at the announcement of a quartet from "Martha" with a triple Nancy and a five-barrel Plunkett. But why should we haggle about trifles? One does not call for *fillet aux champignons* at a barbecue.

Beethoven, perhaps, if he had his way, would keep his birthday (when it comes) in a rather different style; but what has Beethoven to do with this affair except to lend it his name, and have maybe a day in his honor smuggled into the programme for the sake of appearances? When we ask for "Hail Columbia" must we be answered by the Symphony in D minor? For our part, we are quite satisfied both with the promises and the prospects. We know at any rate that we shall hear the best chorus and the best orchestra in America. We know that all the opera singers in the country, coming down in one fell swoop, will teach us (if they do not quarrel too much with one another) something of the music of the spheres. It is a heavenly outlook which even the superstitious smoke of possible cannon cannot wholly obscure. Must we be angry then with a little humbug, and take to measuring benches in the Rink and counting noses among the chorus? It is wiser far to throw up our hats and shout "glory!"—to set ourselves diligently to work proving that the New York Festival is almost as big and as good as the famous Festival of Boston, and as soon as it is over to get up another which shall be bigger and better than anything the world has ever seen.—*Tribune June 4.*

HOW THEY DO HONOR TO BEETHOVEN IN NEW YORK. The following, in all the newspapers, is worth preservation as a curiosity:

PROGRAMME OF THE CENTENNIAL MUSICAL FESTIVAL.

Monday, June 13; Tuesday June 14; Wednesday, June 15; Thursday, June 16; Friday, June 17; and Saturday, June 18.

MONDAY EVENING, JUNE 13.

GRAND INAUGURAL PROGRAMME.

Part First.

SYMPHONY IN C MINOR.....BEETHOVEN.
THE GREAT CLASSIC ORCHESTRA.
THREE HUNDRED AND FIFTY SELECTED INSTRUMENTALISTS.
GRAND ARIA AND CHORALE.
"Inflammatus," Stabat Mater.....ROSSINI.
MADAME PAREPA-ROSA.
THE ENTIRE GRAND COMBINED CHORUS.
THE ORGAN and the GREAT ORCHESTRA.
GRAND CHORALE.
"For He the Lord Our God".....MENDELSSOHN.
THE ENTIRE GRAND COMBINED CHORUS,
THE ORGAN and the GREAT ORCHESTRA.

Part Second.

GRAND OVERTURE, "OBERON".....VON WEBER.

THE ENTIRE GREAT ORCHESTRA of
FIVE HUNDRED AND FIFTY VIRTUOSI,
GRAND ARIA, Cornet Obligato,
"LET THE BRIGHT SERAPHIM".....HANDEL.
MADAME PAREPA-ROSA

AND
MR. M. ARBUCKLE.
GRAND CHORUS "HALLELUJAH".....HANDEL.
THE COMBINED CHORAL SOCIETIES, the
GREAT ORCHESTRA and the ORGAN.
GRAND PATRIOTIC FINALE.
"THE STAR SPANGLED BANNER."
MADAME PAREPA-ROSA.

THE ENTIRE CHORAL SOCIETIES, CHOIRS AND
GRAND CHORUS.
THE GREAT ORCHESTRA.
THE MILITARY BANDS.
THE DRUM CORPS, and
THE ELECTRIC ARTILLERY.

CONDUCTORS,
CARL BERGMAN, CARL ZERRAHN,
MAX MARETZKE, CARL ROSA,
Dr. JAMES PEECH, and
P. S. GILMORE.

The above programme, selected as the inaugural programme, presents all the conductors—the Great Choral Organization and the Great Orchestra—with a fitting Patriotic Finale.

Admission for this occasion.....One Dollar.

TUESDAY AFTERNOON, JUNE 14.

GRAND OPERATIC, CHORAL, AND
ORCHESTRAL PROGRAMME.

Part First.

SELECTIONS FROM THE
SECOND SYMPHONY—BETHOVEN.
THE GRAND CENTENNIAL FESTIVAL ORCHESTRA,
"THANKS BE TO GOD" (MENDELSSOHN),
BY THE GRAND CHORAL SOCIETIES.
THE GRAND ORCHESTRA AND COLISEUM ORGAN.
Rienzi Overture.....Wagner.
GRAND OPERA ENSEMBLE.
IL TROVATORE.....VERDI.
MISS CLARA LOUISE KELLOG

MRS. HOWARD PAUL as Leonore.
SIGNOR P. BRIGNOLI as Azucena.
SIGNOR PETRELLI as Manrico.

GRAND ARIA SOPRANO, DUO TENOR and SOPRANO
and Finale of the First Act.
DUO CONTRALTO and TENOR, AND
"THE MISERERE."

THE COMBINED CHORUSES OF THE ITALIAN
AND GERMAN OPERA COMPANIES
THE COLISEUM ORGAN AND THE GRAND
ORCHESTRA.

Part Second.

ROBESPIERRE, LITTOLF,
with the "MARSEILLAISE" instrumented for the en-
tire BRASS and REED BANDS,
THE GRAND FESTIVAL ORCHESTRA

AND
THE COMBINED MILITARY BANDS.
Grand Duo, "MASANIELLO".....Auber.
Signor CH. LEFRANC.

Grand Trio, "WILLIAM TELL".....Rossini.
Signor CH. LEFRANC.....as Arnold.
Signor G. REYNA.....as Tell.
Mr. JOSEPH HERMAN.....as Walter.
Grand Quintet and Finale, MARTHA.....Von Flotow.

MARIA
Miss CAROLINE RICHINGS-BERNHARD,
Miss ROSE HERSEE,
Miss ISABELLA McCULLOCH,
Miss ROSA COOK,
Madam BERTHA JOHANNSEN,
NANCY.

Mrs. ZELDA HARRISON-SEGUN,
Mlle. FRIDA DE GERELE,
Mlle. SOPHIE DZIUBA.

LIONEL.
Mr. WILLIAM CASTLE.
Mr. THEODORE HABELMAN,
Signor FRANCISCO FILLIPI,
Signor B. MASSAMILLIANI,
Signor W. LOTTI,
PLUNKET.

Mr. S. C. CAMPBELL,
Mr. HENRI DRAYTON,
Signor PETRELLI,
Signor G. REYNA,
Signor AD. RANDOLPH.

with the combined GRAND CHORUSES OF THE ITALIAN,
ENGLISH, AND GERMAN OPERA COMPANIES, sustained
by the GRAND ORCHESTRA.

GRAND CHORALS

"Achieved is the Glorious Work."

THE ENTIRE COMBINED CHORAL SOCIETIES,
GREAT ORCHESTRA AND ORGAN.
GALOP, "JUBILEE".....MARETZKE.

The Great Orchestra

AND

The Military Bands.

The foregoing programme presents by far the greatest number
of recognized stars and artists which have ever been as-
sembled and presented on one occasion, together with the
entire combined choral societies, the combined choruses, the
great orchestra and the military bands.

The price of admission for this occasion will be
One Dollar and Fifty Cents.

TUESDAY EVENING, JUNE 14. FIRST GRAND ORATORIO.

HAYDN'S ORATORIO.
"THE CREATION."

Madame Parepa-Rosa,
Mr. H. Nordblom,
Mr. M. W. Whitney.
And the Selected Oratorio Societies,
numbering over

Two Thousand Voices,
Assisted by the Coliseum Organ and
the Grand Orchestra.

WEDNESDAY AFTERNOON, June 15. PROGRAMME FOR THE MILLION. All the Musical Elements of the Festival Combined.

GREAT DAY of
National, Patriotic, Popular and Classical
Selections, under the direction of
Mr. P. S. Gilmore
THE RENOWNED projector of THE
National Peace Jubilee.

In accordance with a general desire Mr. Gilmore will
produce
Verdi's Famous Anvil Chorus,
The Star Spangled Banner and other
Popular pieces, as performed at the
Peace Jubilee, also,
Jullien's Quadrille of All Nations,
Introducing the hymns of England, France, Russia,
Prussia, America, and other Nationalities, Full
Chorus, Grand Orchestra, Coliseum Organ, Mil-
itary Bands, Drum Corps, Anvil Company,
Bell Chimes, Cannon and other accompaniments.

Mr. Gilmore's Popular Programme!
will also include the celebrated Overture to William Tell,
and Les Martyres; also Gounod's Ave Maria, with
obligato for
One Hundred Violinists,
and will present the grand choir of artists and the entire
combined Choral Societies. Early publication of all the num-
bers.

WEDNESDAY EVENING, JUNE 15.

Second Grand Oratorio,
Selections from
THE FIFTH SYMPHONY—Beethoven.
MENDELSSOHN'S
Grand Oratorio,
Elijah.

Madame Parepa-Rosa,
Miss Nettie Sterling,
Mr. Wm. Castle,
Mr. M. W. Whitney.

The Handel and Haydn Society of Boston,
numbering for this occasion
Upwards of Six Hundred Voices.

The very High Reputation of this Society
naturally leads to the anticipation of one of the most delig-
htful and artistic performances of this Great Oratorio which
can by any possibility take place.

THURSDAY AFTERNOON, JUNE 16, 1870.

Great Beethoven Matinee.
Selections from his Greatest Works
For the Combined Choral Societies,
The Grand Chorus of Artists,
The Most Eminent Soloists,
The Great Orchestra, the Organ.

Selections from Mount of Olives, Fidelio and the
Ninth Symphony.

It is worthy of remark that at no previous occasion in
America have all the elements for which this great master
wrote been combined in one musical gathering—the Oratorio,
the Opera, the Orchestral Combination, and the Organ.

THURSDAY EVENING, JUNE 16.

Part I.

* Grand Operatic
Choral and Miscellaneous
Programme.

FRIDAY AFTERNOON, JUNE 17.

Grand Oratorio Matinee.

Handel's Great Oratorio, The Messiah.

Madame Farepa-Rosa
and
The Selected Oratorio Societies,
numbering over

Two Thousand Voices,
assisted by the Coliseum Organ and
The Great Orchestra.

FRIDAY EVENING, JUNE 17.

Grand Operatic, Choral, and Miscellaneous Pro-
gramme.

SATURDAY AFTERNOON, JUNE 18.

Tenth and Last Festival Concert.
Selections from the Ninth Symphony.
Five Thousand Sabbath School Children,
and Grand National Finale,
with

Eight Thousand Voices,
The Children, The Combined Choral
Societies, The Great Orchestra,
The Drum Corps, The Military Bands,
The Organ and The Electric Battery.

NOTICE.—The Selections of the Soloists, the madrigals and
the numbers of the Military Bands are not yet added to the
foregoing programme.

Music Abroad.

London.

ROYAL ITALIAN OPERA. The revival of Cheru-
bini's fine Opera, "Medea" with Mlle. Tietjens as
the heroine, deserves honorable mention, if only as a
proof that the lesses of this establishment desire that
the classical minority of the audience shall occasion-
ally have a treat to themselves. Dr. Gunz's *Jason*,
too, must be praised as a really excellent perform-
ance of a most exacting part: and we sincerely hope
that, in the present dearth of tenors, so reliable and
conscientious an artist will not be lost sight of in fu-
ture seasons, especially when such works as "Fide-
lio" and "Medea" are presented. Rossini's "Bar-
biere" introduced Mme. Adelina Patti for the first
time this season in the part of *Rosina*, and Signor
Mario, after a two year's absence, in that of *Count
Almaviva*. How the former sang and acted, and how
the latter acted and sang, it is needless to dwell upon:
suffice it to say that both artists were received with
enthusiasm. Mme. Patti has also appeared in "La
Sonnambula" and "Marta," the house being on each
occasion crammed to the ceiling. In the last-named
Opera Signor Urio made a successful debut as *Lion-
ello*, giving the whole of the music with much effect,
and gaining an enthusiastic encore for "M'appari."
Mlle. Pauline Luca, as *Margherita*, in Gounod's
"Faust," and *Leonora*, in "La Favorita," has been
received with a cordial welcome; and we may also
say that in the latter work Signor Mario sang much
of the music of *Fernando*, at least with a style, if
not with a voice, which no tenor can equal. The
production of M. Ambroise Thomas's "Hamlet" has
given Signor Cotogni an opportunity of displaying
powers, in the principal character, with which few
persons had, we believe, credited him; but "Ham-
let" is no favorite of ours, and Mlle. Sessi's *Ophelia*
did not make us like it any better. Why should this
really clever vocalist attempt to be so versatile.—
Mus. Times, June 1.

DRURY LANE.—Meyerbeer's Opera, "Roberto il
Diavolo," has been an extraordinary attraction at
this establishment during the past month, the exqui-
site singing of Mlle. Christine Nilsson, in the part of
Alice, enabling the majority of the opera frequenters
—even those who remember Jenny Lind in the same
character—to sit with the utmost enjoyment through
a work which, with its many beauties, certainly con-
tains some of its composer's dullest music. As *Marg-
herita* in Gounod's "Faust," Mlle. Nilsson has also
created a legitimate effect; and we have no doubt
that these two Operas will continue to command the
greatest audiences of the season. We must also re-
cord the success of Mme. Volpini as *Lady Enrichetta*
in Flotow's Opera, "Marta," a part admirably suited
for her light soprano voice and facile execution. The
production of Weber's "Abu Hassan," and Mozart's
"L'Oca del Cairo," on the same evening was an
event of the utmost interest to real music-lovers; al-
though, as might be expected, they attracted but few
of the general public, who rather go to hear singers
than works. Weber's Operetta could scarcely satisfy
those who expected to hear a specimen of its com-
poser's latest style. Founded upon the well-known
story in the "Arabian Nights," the libretto gives
scope for some excellent bustling music, of which
Weber (who was but twenty-four years of age when
he composed it) has amply availed himself. Through-
out the work the music is wonderfully adapted to the
situation, and although we can scarcely imagine that
the Opera will become a stock favorite at this estab-
lishment, there is no question that the lessee has well
earned the thanks of all musicians by producing it.
"L'Oca del Cairo," although having all the effect of
a perfect composition, was left by Mozart in an un-
finished state. Portions of other incomplete Operas,
by the same composer, were afterwards added; and
the libretto, rewritten by MM. Victor Wilder and
Constantin, is the version which is now used. Much
of the music of this work is nearly—we might, indeed,
say fully—equal to that in either "Le Nozze," or
"Don Giovanni," the finale, especially, containing
much of the wondrous power shown in these two Op-
eras. Considering the amount of genius which the
composer has displayed in the treatment of this sim-
ple subject, it seems incredible that such music should
have remained so long unknown; but with the full
knowledge of the apathy of the public towards what
is really good, we doubt whether even this excellent
revival will have the effect of permanently placing
"L'Oca del Cairo" amongst the established works of
its composer. In "Abu Hassan," the principal parts
were most efficiently filled by Mme. Trebelli-Bettini,
who received an unanimous encore for her artistic
rendering of the song, "O Fatima"—Mme. Monbelli,
Mme. Corsi, Mlle. Briani, Signori Castelli, Raguer

and Trevero. "L'Oca del Cairo" introduced a young singer, Mlle. Pauline Lewitzky, who made so favorable an impression by her thoroughly-trained vocalization and prepossessing manner as to lead us to hope that she may prove a valuable acquisition to the company. The other characters were assigned to Mme. Sinico, Mme. Corsi, Signori Gassier, Gardoni, Trevero and Mr. Lyall, all of whom proved their reverence for the composer by singing their very best on the occasion.—*Ibid.*

ORATORIO CONCERTS.—The ninth and closing concert of the season took place on Wednesday, when the programme included Mendelssohn's *Lobgesang* and Beethoven's Choral Symphony. The association of two such master-pieces is peculiarly appropriate, and formed a grand climax to an interesting series. The performance was generally efficient, especially in the *Lobgesang*, which appeared to have had the advantage of more preparation and rehearsal than the symphony. The solo vocalists were Mme. Lemmens Sherrington, Miss Sinclair, Mr. Cummings, and Herr Carl Stepan. Mr. Barnby conducted with his usual judgment and care; and his capital choir did good service in the choral movements of both works.

The series of concerts just terminated commenced on December 8, with Handel's *Dettingen Te Deum* and *Acis and Galatea*—both for the first time with Mendelssohn's additional accompaniments—which were followed by the *Messiah*, and *Sansons, Jephthah*, Beethoven's *Missa Solennis*, Bach's *Passion Music*, *Elijah*, Mr. Barnby's *Rebekah*, and *Alexander's Feast*.

PHILHARMONIC SOCIETY.—Spohr's symphony, *The Power of Sound*, to adopt a misnomer even more expressive than the rightful title—was played at this society's fifth concert on Monday last, and again asserted itself as the masterpiece. There are reasons in plenty why the symphony should not be popular. It is full of melody, and of the charm arising from refined treatment; moreover it illustrates a theme that appeals to every heart. The work was heard on Monday with unflinching attention, and a generally good performance presented it under favorable, if not the most favorable, conditions. Beethoven's second symphony (in D) is too well known even for such general remarks as the foregoing. There was room for improvement in the execution of certain passages; but this is usually the case with one or other of the symphonies at the Philharmonic concerts, and it arises, we presume, from want of time for adequate rehearsal.

The concerto was Weber's in E flat for piano, a work rarely heard, owing, perhaps, to the overshadowing popularity of the *Concertstück*, which seems to monopolize all the attention pianists are able to give its author. The concerto in B flat is Weber's second, and was written at various times during the years 1811-12. It ranks, therefore, in chronological order soon after *Abu Hassan*, and, like that little opera, illustrates the master's less characteristic style. That it is a work of great merit we cannot say; at the same time its claims to an occasional hearing are undeniable. The pianist was Herr Pauer, who suggests the thought that, amid the incessant demands made by a London season upon artists of eminence, it is barely possible for them to do justice to their fame when the work in hand requires careful preparation. Under all circumstances, however, Herr Pauer shows himself a genuine artist, and the recall obtained was a due recognition of merit. The overtures were Meyerbeer's *Struensee* and Mozart's *Nozze di Figaro*, widely contrasted examples of composers who have had very little in common. That the audience heard Mozart with delight, and Meyerbeer with curious interest, need not be said. As regards *Struensee*, however, we may question if it appears to advantage out of the place assigned to it by the composer. Mlle. Orgeni, who will be remembered as one of the Royal Italian Opera company some time ago, sang the great scena from *Der Freischütz*, and Donizetti's "Ardon gl'incensi" (flute *obligato* capably played by Herr Svensden) so as to obtain considerable applause. Mr. Santley also appeared, his selections being Spohr's "Di militari onori," (*Jessonda*) and "Non più andrai," both done perfectly.

NEW PHILHARMONIC.—The fourth of these entertainments took place in St. James's Hall last Wednesday week, when the following selection of music was performed:—

Overture, "Der Wasserträger".....Cherubini.
Aria, "O mio Fernando" (La Favorita).....Donizetti.
Concerto in A minor, Violin.....Spohr.
Aria, "Di qui lo vedo" (L'Africaine).....Meyerbeer.
Symphony in B flat.....Beethoven.

Rondo, Pianoforte and Orchestra, "La Retour de Londres".....Hummel.

Aria, "Vedrai carino".....Mozart.
Variations, Violin.....Paganini.
Aria, "Le Vallon".....Gounod.
Symphony, "Finale of the Jupiter".....Mozart.

The *Athenaeum* speaks thus of Mr. Limpus's oratorio, *The Prodigal's Return*:

"The composer is an amateur clergyman, who holds the post of Minor Canon at St. George's Chapel, Windsor. We will not counsel the Rev. H. F. Limpus to inwardly digest the proverb, 'No sutor, &c.,' because it is evident that he has ability enough to warrant a use of the pen. But there is music and music—psalm-tunes and oratorios for example; and our advice to Mr. Limpus is—avoid the latter, since it can only result in much wasted labor, and more disappointment. It is hardly worth while to dwell upon the libretto of a work not likely to occupy much attention; but we may say that the story is treated in a clumsy fashion. Certain verses are taken from the parable; and upon each is hung a string of reflections. The narrative itself is smothered under this load of moralizing, and becomes, at best, of secondary concern. Whether such an arrangement be right or wrong the reader may safely be left to decide for himself. The music is for the most part correctly and agreeably written, and shows an easy production of commonplace melody. This is nearly all we can urge in its favor. In the matter of original invention and independent thought the work is sadly wanting. We may even go so far as to say that Mr. Limpus appears to have copied Handel assiduously, only drawing a line at the actual reproduction of the great master's themes. If it were worth while, we could bring forward example upon example of this; but it is not worth while, and we refrain. Let us, however, ask what is the use of producing such tame and colorless music in the days when the great masters are known and admired by everybody. Oratorios like *The Prodigal's Return* have not the ghost of a chance; and their sure fate is speedy forgetfulness—a fate the composers should look upon as merciful."

ST. PETERSBURGH.—A subscription is being got up to erect at Smolensk a monument to the well-known Russian composer, Michael Nicholajewitsch Glinka, born at the village of Nowospask, in the Jelna district of the Smolensk Government, and died the 3rd February, 1857, at Berlin. His opera, *Life for the Czar*, was produced for the first time at St. Petersburg, on the 27th November, 1836, and his other opera, *Russian and Ludmilla*, on the 27th November, 1842.

FLORENCE. Herr Hans von Bülow has returned from Berlin. He will shortly carry out a project he has long cherished, namely—the formation of a permanent "Sinfonie-Capelle," for the purpose of giving popular orchestral concerts. The first of such concerts will be given in the Teatro Principe Umberto, and the programme thus constituted: "Jubel Ouverture," C. M. von Weber; Symphony in G minor, Mozart; Pianoforte Concerto, Beethoven; Overture to *Struensee*, Meyerbeer; "Reapers' Chorus," from *Prometheus*, Liszt; and Symphony in C minor, Beethoven.

Dwight's Journal of Music.

BOSTON, JUNE 18, 1870.

Festivals.

This is "Jubilee" season; and music having run its quiet, modest course in the usual way of Art, this summer month so far is given over to the noisy echoes, here and there, of last year's great Peace Jubilee, Monster Concerts, Choral Festivals, Beethoven Centennial Celebration in New York (with Gilmore guns and anvils, Verdi *Miserere*, steam Calliope, and all the modern improvements which may be supposed to interest the great composer who had grown already deaf to his own music,—of which, however, one whole Symphony and extracts from others are included in the programme, to make it clear that this great splurge has anything to do with Beethoven!). The New York affair, we suppose, will be over by the time this appears; and we may then gather up the elements of some slight impression of it after the smoke and dog-day heat and flurry have

been cleared away. Meanwhile we copy on another page the ingeniously grandiloquent and swelling Programme of the week, which doubtless has been modified in some particulars. We wonder if the words "Grand," "Complete Combined Grand," "Grand-Popular-Classical-Patriotic-National," &c., were ever reiterated so many times in one bill of fare! Such incense must be most acceptable to Beethoven, as well as such an array of Conductors representing widely separate spheres of music, and of Italian, German, English opera singers, good, bad and indifferent, all so distinguished for their deep sympathy with the spirit of Beethoven and high German Art!

But the explanation of it is, that the same restless, enterprising class of spirits who got up the Boston Jubilee, exists also in New York and in all the great commercial cities, always eager to be doing things on a stupendous scale; and they must needs imitate, if possible surpass (which they will not do), the great example of a year ago. The Centennial year of Beethoven is only seized upon to give it color, and just enough of his music introduced to save appearances. The fact that this festival is not given at the season of the master's birthday (December 17), is no fair ground of criticism; the celebrations in many of the German cities, even in his own Vienna, are announced for various weeks during the summer and autumn. For it is quite as significant, perhaps even more so, to make a centennial year of it, letting the chorus of the world's debt to the great Musician echo from land to land throughout the summer. Besides, the summer season is the most convenient for great gatherings; then distinguished artists are the most available. Doubtless all this will not prevent a great many less pretensions, more sincere and genuine musical commemorations on the actual centennial birthday next December.—The New York festival will be neither all bad, nor all good. In spite of much display of vanity and mutually jostling egotisms, there will be some fine manifestations of high, noble Art. The performance of *Elijah* by our Handel and Haydn Society, all armed and eager for the fray, can hardly fail to be a redeeming feature; for doubtless we shall hear that they have done their best, and under favorable conditions, as to solo artists, and especially the orchestral accompaniment. The giving of whole works—three Oratorios—is, so far, the taking of a higher ground than that of last year's Jubilee,—of course only possible within more limited dimensions. And the great orchestra New York can furnish, with Carl Bergmann for Conductor, promises well for Symphony and Overture; while as to solo singing, is not Parepa in herself a host?

Smaller Jubilee echoes, great for their several localities, have occurred in various New England centres of population, such as Springfield, New Bedford, &c., and other festivals of like kind, taking mainly the character of choral mass meetings, with somewhat of an educational view, are to be held here and there during the summer. That at Springfield took place last week on Wednesday and Thursday. The chorus singers of the surrounding towns were there. Parepa was there; Gilmore was there with guns and drums, but not it seems, with anvils; Mrs. H. M. Smith, Mr. Castle, Mr. M. W. Whitney, and other solo singers; Mr. Arbuckle, with his cornet; Dr. James Pech, of New York, Mr. Whiting, the organist, &c. The *Republican* likens the programme of the first day to "an entertaining volume in substantial covers;" that is, it consisted of a light and varied miscellany introduced and followed by a great chorus (Mendelssohn's "Thanks be to God" and Rossini's *Inflammatus*—the former conducted by Mr. Whiting, the latter of course by the inflammable P. S. G.) These were the upper and under crusts of the pie. The "four and twenty black-birds," were a corset solo (De Beriot's 7th Air and variations); a Mo-

zart Air and divers English Ballads, by Mme. Parepa Rosa; the "Two Grenadiers," by Mr. Whitney; the *Freyschütz* Scene by Mrs. Pratt, of Springfield; a Cavatina by Pacini; "The Milk Maid's Marriage," by Mrs. Smith; The "Wirlwind Polka" (cornet) &c., &c.

The Second day began with an afternoon concert, a melange of the patriotic, sensational, sentimental, &c.,—mostly reminiscences of the Peace Jubilee,—all under the direction of Mr. Gilmore. In the evening the *Creation*. About 400 singers were in attendance, and an orchestra of 30. The performances were, for the most part, considered a success.

Naturally the best and largest of these mass singing meetings was the Choral Festival held at headquarters, Boston Music Hall, on Tuesday evening, June 7. This was more largely choral, and made up of solid music. A thousand voices, composed of the "Boston Chorus," organized for the Peace Jubilee, the "Choral Union," of South Boston, and the Chelsea Society, made an imposing appearance, and produced a grand volume of sound. Indeed the thousand voices sounded, in several of the choruses, much better than ten times their number in the Coliseum. The Conductors were Mr. ZERRAHN, Mr. EUGENE THAYER (Director of the Choral Union), and Mr. GILMORE, as representing the parent stock whence all these lesser Jubilees are offshoots. The selections were almost wholly reminiscences of the Coliseum. The choruses (with small orchestra and organ) were: Nicolai's Fest-Ouverture on "Ein feste Burg," Handel's "Hallelujah," Haydn's "The heavens are telling," Mendelssohn's "He watching over Israel," Rossini's *Inflammatus*, &c. The solo singers were Mrs. SMITH, Mrs. HALL, Miss GATES, Miss RYAN, Mrs. ELDER, and Messrs. W. J. WINCH, H. L. WHITNEY, RUDOLPHSEN and WILDE. Several smaller pieces, such as "La ci darem," by Miss Ryan and Mr. Rudolphsen, and the "Angel Trio," from *Elijah*, were sung. The orchestra gave a passable rendering of the "Tell" overture; and Mr. ARBUCKLE pleased by his admirable cornet playing of the same pieces as in Springfield. The concert, which was organized by the Committee of Mr. Tourjée's "National Musical Congress," and designed as we suppose, to set the ball rolling for the round of festivals throughout New England, gave on the whole a good deal of satisfaction both to the active participants and to a pretty numerous responsive audience. Such Choral meetings are the best fruit of the Coliseum.

THE SCHOOL FESTIVAL.—The exercises at the annual Musical Exhibition of the Public Schools, on Wednesday, June 8, at the Music Hall, were more interesting than ever, and gave convincing proof of solid progress, both in the singing of the children, and in their intelligent mastery of the rudiments of written music.

The morning exhibition was of children of the Primary Schools. Twelve hundred of these little innocents, terraced on the platform, amid great masses of June flowers, festoons, baskets of ivy and other vines, the girls all in white, Beethoven statue and Great Organ in the background, made a lovely scene. The Concert opened with the Overture to "Tell" played by Koppitz's fine orchestra from Selwyn's Theatre, and then began the children's exercises under the direction of their devoted teacher, a man who has shown a genius for this work, Mr. LUTHER W. MASON. They sang in unison: first an old German Choral; then a simple, cheerful "Lark" song (also an old German melody); and then "Ye hills and verdant valleys," for which the music had been borrowed from one of Schumann's little Album pieces for the piano: "Der frohe Landsmann." This last was a particularly nice selection, and sounded charmingly; only it was taken rather too fast. All the pieces were sung in good time and tune, with fresh, sweet voices, wanting volume of course at that age, but musically blended, and not harsh and shouting.

Then came physical exercises, timed to Gungl's "Cockoo Galop" by the orchestra; which, from the perfect precision and simultaneousness of movement of arms, head, and whole body, rhythmical and graceful, had a kaleidoscopic charm, and evidently were greatly enjoyed by the little actors themselves, each happy in being a live unit of so harmonious a whole.

Mr. Mason's illustrations of the method of teaching in the Public Schools were necessarily brief, but showed how thoroughly the thing is done; and that they do not merely sing by note, but actually learn to read notes and to explain all that relates to the simplest notation, time, &c., and to sound the intervals of the diatonic scale. These illustrations covered the first, the second, and the third year's course, each with songs, followed by miscellaneous school songs, and gave great surprise and satisfaction. The minuteness with which these first steps of knowledge were graduated, showed rare ingenuity.

Then followed "Song of Praise," by Nägeli; "The Child's Angel," by Gläser; "Praise of Song," by Hiller; all fresh and musical and childlike; and then, for a close, the pretty Semi-chorus and Chorus, sung last year: "What song doth the cricket sing?" and each stanza answered by the chorus:

"What say all? Love and mirth, in the air, and in the earth;

Very, very soft and merry, is the natural song of earth."

The exhibition of the High and Grammar Schools (the older classes of the latter), again 1200 pupils, took place at four p. m., under the direction of JULIUS EICHBERG, teacher of singing in the High and Normal Schools, with J. B. SHARLAND, teacher in the Grammar Schools, at the Organ. This of course was the high hour of Festival, and it surpassed, to eye and ear, all that have gone before. After a good solid Organ Voluntary, all the voices joined in unison in the beautiful Bach Choral: "Now night comes softly stealing" ("Nun ruhen alle Wälder"), organ and orchestra supplying harmony. The mass of tone was rich, full, pure and firm, the notes well sustained, and the impression grand. Had it been sung less uniformly loud, it would have been more in keeping with the words. Weber's Jubilee Overture was then well given by a goodly orchestra. The next chorus, by Mendelssohn: "O vales," was nicely sung in three part harmony. So too the buoyant strain from Van Bree's Cantata "St. Cecilia," in which the pupils of the "Girls' High and Normal and the Highland High Schools" (so much for Annexation!) sang the soli. A Chorus by Donizetti: "Rest, weary Pilgrim," followed; and then a very inspiring and genial Glee, "Away to the Fields," by Mr. Eichberg, for chorus and soli, by the "High" girls again.

The Vocal and Physical Exercises under the direction of Mr. L. B. MUNROE, such as we have described more than once before, but carried to yet higher perfection, made a most delightful episode.

Then came the Overture to *Egmont* (it was pleasant to see with what interest the pupils listened to the orchestra), followed by one of Mendelssohn's Motets for three female voices: "Ye sons of Israel," a contrapuntal composition of some intricacy, sung by the High Schools, of course, and really a marked achievement for them, showing that music in the schools means more than has been credited. The gay old madrigal: "I love my love" was enthusiastically re-demanded. The beautiful chorus by Rossini: "Wake, gentle Zephyr," pleased even more than last year. "Old Hundred," the audience rising and joining in the last verse, closed the feast of unalloyed enjoyment. The results of the year are a very noticeable development of pure, firm, musical tone in the general average of voices; as well as certainty, *aplomb*, and really musical character in the singing.

These exercises showed what has been done in the Primary and the older portion of the Grammar and

High Schools. Later in the week we witnessed what had been done for the younger classes of the Grammar Schools, under the admirable drill of Mr. HOLT. Of this next time.

FARMINGTON, CONN. Mr. Karl Klausner gave last week his 45th and 46th matinée and soirée at Miss Potter's Young Ladies' School. The artists were Miss Mehlig, and Messrs. Theo. Thomas and F. Bergner. The programmes were as follows:

I.

Trio: Piano, Violin and Violoncello, B flat, Op. 87. Beethoven.
Phantasiestücke, Piano, Op. 12. Schumann.
Sonata: Piano and Violoncello, A. Op. 69. Beethoven.
Trio: Piano, Violin and Violoncello, E flat, Op. 100. Schubert.

II.

Trio: Piano, Violin and Violoncello, D Minor, Op. 63. Schumann.
Sonata: Piano and Violin, A, Op. 47. Beethoven.
Solo Piano Spinnerlied "Fliegende Holländer". Liszt.
Trio: Piano, Violin and Violoncello, D minor, Op. 49. Mendelssohn.

(Crowded out last time).

GONE ABROAD.—Mrs. C. A. BARRY will be greatly missed in church and concert room during the year to come. She sailed for Havre on the 14th ult., bent upon giving her fine voice due opportunities in the best schools of Europe, particularly in Florence, where she is at present. But it is also her plan to pass some time in Leipzig, and near Robert Franz at Halle. When she returns, she will no doubt sing his songs more sweetly even than before.

Miss ADELAIDE PHILLIPS is already in California, singing for a few months;—a piece of fortune on which we may congratulate the Californians. So both our principal Contraltos have left us waiting, with such patience as we can, for their return.

And that brilliant, charming young pianist, Fräulein ALIDE TORP, after a Complimentary Benefit in New York, has gone back to Germany; but with the intention, we believe, of playing soon in South America. Success go with her there and everywhere! Boston will welcome her whenever she returns.

And now we read that CAMILLA URSO (Mme. Lucre), after her great deeds in California, has sailed for Europe. We hope to hear report of her playing Mendelssohn's Violin Concerto before a Leipzig audience, for such an artist ought to make her mark there.

In a few weeks, too, Mme. PAREPA-ROSA and CARL ROSA will be gone, seeking rest among old friends in her English home; perhaps giving English Opera there, as good, to say the least, as London ever heard. Carl Rosa as Conductor, too, will make his mark among them. But they will not forsake us long; Herr Carl has already taken steps to make himself a citizen of the United States.

Musical Correspondence.

BALTIMORE, JUNE 10.—Music, in Baltimore, or at least good music, seems by nine-tenths of the public to be looked at, when they condescend to look at all, in the light of a very secondary matter; not to be for a moment compared to the merits of politics, horse racing or prize fights! One may look till he is gray in the four daily papers, without finding so much as a hint that any decent music is to be heard: except it may be in the advertisement columns. It would seem as though nothing but one of Gilmore's earthquakes would turn the attention of the public to the fact of there being such a thing as "the divine art."

Previous to the formation of the "Peabody Institute," four years ago, the amount of music which could be heard outside the churches and theatres was extremely small. There are amateur concerts, confined as to programmes mostly to opera selections; and as they seem to have had very few really good vocal teachers, the style of singing can be better imagined than described. Then there are performances of the "Independent Blues" Band, which seems to have been the "Germania" of Baltimore. Then occasional visits from Opera companies (the Richings troupe being here at present), and concerts from most of the travelling concerns; and lastly, occasional Piano Recitals by resident professors.

The music in the churches seems to be a weak imitation of New York. Certainly the performance of Haydn's 2nd Mass at the Cathedral (a really fine

Catholic Church) which the writer heard, was very bad; the accompaniment being a wheezy old organ by Erben, played however by quite a good organist. I pitied him! The choir of some 15 or 20 being under the direction (?) of an antiquated individual of about 90 summers, who, having a very conspicuous position in front of the choir, beat time as if he were turning the crank of a barrel organ, using one hand to put them out of time, and the other in frantic attempts at confusing everybody (himself included) as to what was to be done next!

The tempos were taken at a fearfully fast rate, the soprano singing like a steam engine, and arriving at the end of her solo in the *Kyrie* before the choir had found their places even; consequently these last did not come in, and it had to be done all over again! It was a little better in the *Gloria*, but not much. The responses, composed (!!) by the director, came in 20 seconds, by my watch, after the celebrant's voice had ceased.

At St. Paul's Episcopal church there is a choir of boys and men. The organ being on one side of the chancel, and the singers on the other, an astonishing variety of tempos is the result; but the organ was played quite well (for Baltimore), and one of the boys had a fine voice, singing a solo in one of the hymns quite nicely.

I did not visit the theatres, as the season was over. Baltimore has, however, only one regular theatre, the others being "variety entertainments."

I come now to a much more promising subject, viz.: the Peabody Institute. Probably most of your readers are aware that Mr. Peabody left, or gave rather, a very large sum, to establish an institution for the higher artistic education of the people of Baltimore. The interest of this,—after erecting the magnificent building of white marble, in a beautiful situation, near the Washington monument, and forming one side of the square—amounts to something over \$50,000 per annum. This immense sum is in the hands of a Board of 200 Directors, one of whom is General Grant.

So far the interest of the fund has been expended on two departments only: the Library and the Academy of Music, of which latter Mr. L. H. Southard, formerly of Boston, is the director. I have just stated that the fund is expended (or so much as the board think proper) on two departments. Such is the fact. But I beg the reader not to suppose for a moment that it is equally divided: by no means. Nothing could possibly show more clearly the estimation in which music is held in Baltimore, than the proportion of this fund of \$55,000 which is set apart for the Academy of Music, which consists of a Conservatory, having a building of its own, next to the Institute, and organized something after the manner of our Boston Conservatories, and the formation of a grand orchestra, and a series of orchestral concerts yearly. Any one acquainted with the details of the management of good orchestral performances, does not need to be told how very expensive it is. The pay of members of the orchestra in Baltimore is about the same as in Boston, and as the orchestra numbers some 40 or more, the expense must be very large.

As Mr. Peabody directed that only a nominal sum should be charged at the door, and as great liberality is exercised by the management in this respect (for instance, no one who comes without having purchased a ticket of admission is ever refused entrance!), very little can be realized from this source. Also the concerts are not advertised as with us; merely an announcement being inserted in one or two daily papers on the day of the performance.

For all this outlay the directors appropriate the sum of \$5,000 of the above fund, which must carry on the Conservatory, pay the salary of the Director, pay the members of the orchestra, copying, new music, instruments, &c., &c.! And this notwithstanding the expressed wish of the giver (in writing) that mu-

sic should be one of the principal features of the Institute!

It is almost unnecessary to affirm that none but a Yankee and a Bostonian would be able to do much with so miserable a pittance.

But Mr. Southard has organized a complete orchestra (the largest number they had got together before of their own performers, being from 13 to 20, with which they used to do Beethoven's Symphonies!) consisting of 11 violins (6 first and 5 second), 4 violas, 2 violoncellos, 3 double basses, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets (cornets), 4 French horns, 3 trombones, tuba, and full set of drums.

It will be seen at a glance that the band is weak in the string department, there being brass and wood enough for three times the number of violins. Unfortunately, too, the wind instruments play rather coarsely, which makes it all the worse. On the other hand, the hall in the Peabody Institute is not very large, holding only about 11,000 people, and the wind instruments are placed in a recess at one end, which has the effect of muffling them somewhat, while the strings are in front, and brought out into the hall, rendering the whole orchestra tolerably well balanced. A curious idea, and one I never saw elsewhere, is the standing up of the band during performance; it gives them a stiff, awkward appearance, not at all pleasing.

It is perhaps unnecessary to add that the latest "improvements" introduced by Mr. Theo. Thomas in Boston, of symmetrical bowing, a real pianissimo, terracing the performers, &c., have not yet reached Baltimore. (They were a long while reaching Boston, for that matter!)

A glance at the programme for the past two seasons will show what has been done in the way of introducing good music to the people of Baltimore: Beethoven's 1st, 2d, 5th and 7th Symphonies have been given, and his E-flat Concerto twice; Mozart's Symphonies in C and E-flat, and his Concerto in D minor; Gade's Symphony in C twice or more; the Scotch Symphony of Mendelssohn; two movements of the great Schubert Symphony in C, (the 9th); two symphonies of Haydn, one in E-flat and one in D; two movements of Spohr's Symphony, Op. 78, &c.

Of Overtures a great variety have been given: 3 by Mendelssohn ("Ruy Blas," "Fingal's Cave," and "Midsummer Night's Dream"); 4 by Weber; 2 by Mozart; 6 by Rossini; 5 by Auber; 2 by Boieldieu; 2 by Suppé; and one each by Meyerbeer, Cherubini, Reinecke, Nicolai, Spontini, Donizetti, Balfe, Flotow, Reissiger, and Onslow. Also Mendelssohn's *Cappriccio Brillant* (with Orchestra), Op. 22; his *Serenade and Allegro gioioso*, Op. 43, and the whole of his "Midsummer Night's Dream" music. Besides these, a great number of smaller pieces have been given, some of them arranged in a really effective manner by the director.

I have been greatly interested in examining this trial of an American in a sphere, where but very few (in this country at least) are placed. There seems to be no doubt but that we have got to have, sometime, (and that not far distant), orchestras manned and directed by Americans:—that is, if we are to have orchestral music at all.

In England it was formerly as with us; they relied on German performers; but now their orchestras are largely made up of Englishmen, and to any one who has heard the best London concerts, it is needless to state that the performances have lost nothing in quality by the change.

As to the best means for bringing about this most desirable state of things, it is not the purpose of the writer to inquire, but I think one thing has been fully proved by this experiment in Baltimore, and that is: that, given even a small amount of support, a good musician will acquit himself creditably at the head of an orchestra, be he of what nationality he may.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC,

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

There is no more night than day. Song and Chorus. 3. E-flat to e flat. Holmes. 30

"Ah! don't be sorrowful, darling,
And don't be sorrowful, pray;
For taking the world together, my dear,
There is no more night than day."

Dreams. (Träumlied). 4. D-flat to d flat. Westmeyer. 30

"Were I a dream, I'd steal into thy heart,
And there would bud and bloom as blooms the rose."

Darling Nellie Ray. Song and Chorus. 2. G to e. Hoag. 30

"When the sun has gone to rest,
And the stars are twinkling bright,
I take the little footpath worn
That leads to yonder light."

They are sleeping. Song, Duet, and Chorus. 2. C to e. J. G. Clark. 40

Quite effective for the annual Decoration service.
"They are sleeping where flowers of the glade and the hill

In a mantle of love have arrayed them,
While the cannon is hushed, and the bugle is still,
Sleeping on where their comrades have laid them."

I really am so sleepy. Humorous. 3. G to e. Gatty. 30

A very funny song when well acted.
"I'm going to try and sing a song,
I don't know if I can;
For the truth is this, I really am
A very sleepy man."

Instrumental.

All Alone. Nocturne. 3. C. Op. 7. Bussenius. 30

A beautiful Andante movement in 3-4 rhythm.

Fantasia. 4. E-flat. Op. 4. Bussenius. 40

A very melodious Allegro movement in quadruple measure, with the accompaniment in chords of triplets.

Both these pieces are destined to become great favorites.

Rose of Allendale Quickstep. 2. C. E. L. White. 30

The Kiss Polka. 3. F. Op. 38. Moelling. 30
A sparkling little Polka, with a good "swing" and merry accent.

Palace March. 3. D. Geo. W. Lyon. 60

With an elegant title illustrating a scene on the Union Pacific Railroad with a "Pullman" train speeding through a mountain pass.

Communion. For the Organ or Reed Organ. 4. F. Battmann. 20

Offertoire. " " " 4. Bb. " 30

Elevation. " " " 3. D. " 20

Marche Religieuse. " " " 3. Eb. " 20

Books.

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MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

